

à Madame Conneau

JOUR DE NOCES

Poem by Stephan Bordésé

Music by JULES MASSENET

N° 17.

Très animé.

PIANO.

The piano accompaniment for the first system is written for a grand piano in D major and 3/4 time. It features a lively, rhythmic melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady bass line with occasional chords. The piece is marked 'Très animé.' and 'PIANO.' with a forte 'f' dynamic. Pedal markings include 'soutenu' and 'Ped.' with star symbols.

CHANT.

mf

The second system features a vocal line (CHANT.) and piano accompaniment. The vocal melody begins with a rest followed by the lyrics 'Il fait beau, — le ciel nous pro -'. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano 'p' dynamic. The lyrics 'le rythme toujours observé.' are written below the piano part.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics '- té - - ge, Le so - leil est notre in-vi-té, —'. The piano accompaniment maintains the same rhythmic structure. The lyrics 'le rythme toujours observé.' are repeated below the piano part.

Les oi - seaux se - ront du cor - tè - - -

-ge, Leurs chan - sons met - tront la gai - té. ———

Les ja - loux; sur no - tre passa - - -

-ge, ——— Pour te voir vien - dront se ran - ger, Hâ - te -

f *pp un peu rall.* **1^{er} Mouv!**

toi, — Hâ - te - toi!..

f *pp suivez.* **1^{er} Mouv!**

ppp

2 Ped.

p

Mets à ton cor - sa - - ge — Des bou - tons

p

sans retenir. *p*

de fleur d'o - ran - ger. —

mf

C'est pour nous, — ô ma bien - ai -

First system of a musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: "mé - e, Que les fleurs vont s'ou - vrir;". The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

me - e, Que les fleurs vont s'ou - vrir;

Second system of the musical score. The vocal line continues with the lyrics: "Cha - cun vent la plus par - fu - mé -". The piano accompaniment continues with the same harmonic structure as the first system.

Cha - cun vent la plus par - fu - mé -

Third system of the musical score. The vocal line continues with the lyrics: "e, Pour ve - nir i - ci te l'of - frir.". The piano accompaniment continues with the same harmonic structure.

e, Pour ve - nir i - ci te l'of - frir.

Fourth system of the musical score. The vocal line begins with a rest, followed by the lyrics: "C'est pour nous que l'on ca - rillon -". The piano accompaniment starts with a *crescendo.* marking and a *f* (forte) dynamic. The piano part features a more active melody in the treble staff, with the bass staff continuing the harmonic accompaniment.

crescendo. *f* C'est pour nous que l'on ca - rillon -

dim.

- ne Ce ma - tin dans le vieux clo - cher, Hâ - te -

dim.

f *pp un peu rall.* **1^{er} Mouv!**

toi, Hâ - te - toi.

sf *pp suivez.* **1^{er} Mouv!**

ppp

2 Ped.

p *sans retenir.*

Charman - te mi - gnon - ne, Les a - mis viennent nous cher -

p

- cher.

mf

Tous ont mis ____ l'ha-bit du di-man-che, Les bonnets aux



flots de rubans, ____ Pour te voir dans ta ro-be blan - - -



cédez un peu. *1^{er} Mouv!*
p

-che, Sous ton voile aux longs plis tom-bants. ____
cédez un peu. - - - *1^{er} Mouv!*



p

Viens, les lys cour-be-ront la



té - te De - vant - toi le long du che - min, Hâ - tons -

f *pp* un peu rall. 1^{er} Mouvt.
 nous! — Hâ - tons - nous! —

f *pp* *sninez.* 1^{er} Mouvt.
ppp

2 Ped.

C'est au - jour - d'hui fê - - - te — Viens, par - tous,

sans retenir. en animant.
 don - ne - moi la main!... —

en animant.